



LUDVIG

NORMAN

1831-1885

Konsertuvertyr Ess-dur

Concert Overture E-flat major

Opus 21

Källkritisk utgåva av/Edition by Mats Persson

Levande Musikarv och Kungl. Musikaliska akademien

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7

Fl. *ten.* *pp* *ff* a 2

Ob. *ten.* *pp* *mf* *ff* a 2

Cl. *ten.* *pp* *mf* *ff* a 2

Fg. *ten.* *pp* *mf* *ff*

C. 1.2. in Es. *ten.* *pp* 1. *pp* *ff* a 2

C. 3.4. in C. 3. *p* 4. *ff* a 2

Tr. Es. *ten.* *pp* *ff* a 2

Tbn. A. *ten.* *pp* *ff*

Tbn. T. *ten.* *pp* *ff*

Tbn. B. *ten.* *pp* *ff*

Timp. *pp* *p un poco marcato* *mf* *ff*

VI. 1. *pp* *ff*

VI. 2. *pp* *ff*

Vla. *pp* *ff*

Vcl. *pp* *ff* [unis.]

B. *pp* *ff*

13

Fl. *pp* *ten.*

Ob. *pp* *ten.*

Cl. *pp* *ten.* 1. Solo *mf*

Fg. *pp* *ten.* *pp*

C. 1.2. in Es. *pp* *ten.* 1. *pp* 2. *pp*

C. 3.4. in C.

Tr. Es. *pp* *ten.*

Tbn. A. *pp* *ten.*

Tbn. T. *pp* *ten.*

Tbn. B. *pp* *ten.*

Timp. *pp*

VI. 1. *pp* trem.

VI. 2. *pp* trem.

Vla. [unis.] *pp* trem.

Vcl. *pp* trem.

B. *pp* pizz.

Detailed description: This page of a musical score covers measures 13 through 16. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Bass) play a rhythmic pattern of eighth notes, often with a tenuto mark and piano (pp) dynamic. The Clarinet part features a solo in measure 15, marked mezzo-forte (mf). The brass section (Trumpets, Trombones) is mostly silent, with some tenuto marks. The percussion section (Timpani) plays a simple rhythmic pattern. The string section includes tremolos in the Violin and Viola parts, and a pizzicato (pizz.) instruction for the Bass in measure 16. Dynamics range from piano (pp) to mezzo-forte (mf).

20

Fl. *mf* *ff* *a 2*

Ob. *mf* *ff* *a 2* 1. Solo *mf* *f*

Cl. *mf* *ff* *a 2* *f*

Fg. *mf* *ff* *p* *f*

C. 1.2. in Es. *ff* *p*

C. 3.4. in C. *mf* *f*

Tr. Es. *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *ff*

20

VI. 1. *ff* *p* *ff*

VI. 2. *ff* *p* *ff*

Vla. *ff* *p*

Vcl. *ff* *p* *f*

B. *ff* arco trem. *p* pizz. *f* arco

25

Fl. *ff* *fz*

Ob. *ff* *fz* 2.

Cl. *ff* *fz* 2.

Fg. *ff* *fz* a 2

C. 1.2. in Es. *ff*

C. 3.4. in C. *ff* *ff e marcato* a 2

Tr. Es. *ff* a 2

Tbn. A. *ff* *ff e marcato*

Tbn. T. *ff* *ff e marcato*

Tbn. B. *ff*

Timp.

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

28

Fl. *fz* *ff* *pp* *ten.*

Ob. *fz* *ff* *pp* *ten.*

Cl. *fz* *ff* *pp* *ten.*

Fg. *fz* *ff* *pp* *ten.*

C. 1.2. in Es. *ff e marcato* *pp* *ten.*

C. 3.4. in C. *ff*

Tr. Es. *ff e marcato* *pp* *ten.*

Tbn. A. *pp* *ten.*

Tbn. T. *pp* *ten.*

Tbn. B. *pp* *ten.*

Timp. *pp*

VI. 1. *pp*

VI. 2.

Vla.

Vcl.

B.

32

Fl. 1. *pp*

Ob. 1. *pp*

Cl. 1. *pp*

C. 1.2. in Es. 1. *pp* 2. *pp*

Timp. *pp*

VI. 1. *pp* *morendo* *pizz.*

VI. 2. *pp* *pizz.*

Vla. *pp* *pizz.*

Vcl. *pp* *pizz.*

B. *pp* *pizz.*

39 **Allegro molto**

Fl. 1. *pp*

Ob. 1. *sf*

Cl. 1. *pp*

C. 1.2. in Es. *pp*

Timp. *pp*

VI. 1. *p* *arco* *fz*

VI. 2. *pp* *arco*

Vla. *pp* *arco*

Vcl. *p* *arco* *divisi* *sf*

B. *p* *arco*

This page of a musical score covers measures 45 through 50. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C. 1.2. in E♭), Cor Anglais (C. 3.4. in C), Trumpet (Tr. Es.), Trombone A (Tbn. A.), Trombone T. (Tbn. T.), Trombone B. (Tbn. B.), Timpani (Timp.), Violin 1 (VI. 1.), Violin 2 (VI. 2.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.).

The score begins at measure 45. The woodwinds (Fl., Ob., Cl., Fg.) play a melodic line starting with a *pp* dynamic, which changes to *p* in measure 47. The strings (VI. 1., VI. 2., Vla., Vcl., B.) provide harmonic support, with the Violin 2 and Viola parts featuring a rhythmic pattern of eighth notes. The Trombone B. part has a *p* dynamic in measure 47. The Cor Anglais (C. 1.2. in E♭) part is marked *pp* and plays a sustained chord. The Trombone A. (Tbn. A.), Trombone T. (Tbn. T.), and Trombone B. (Tbn. B.) parts are marked with a *p* dynamic in measure 47. The Timpani (Timp.) part has a *p* dynamic in measure 47. The Flute (Fl.) part has a *p* dynamic in measure 47. The Oboe (Ob.) part has a *p* dynamic in measure 47. The Clarinet (Cl.) part has a *p* dynamic in measure 47. The Bassoon (Fg.) part has a *p* dynamic in measure 47. The Violin 1 (VI. 1.) part has a *p* dynamic in measure 47. The Violin 2 (VI. 2.) part has a *p* dynamic in measure 47. The Viola (Vla.) part has a *p* dynamic in measure 47. The Violoncello (Vcl.) part has a *p* dynamic in measure 47. The Double Bass (B.) part has a *p* dynamic in measure 47.

The score concludes at measure 50. The woodwinds (Fl., Ob., Cl., Fg.) play a melodic line ending with a *p* dynamic. The strings (VI. 1., VI. 2., Vla., Vcl., B.) provide harmonic support, with the Violin 2 and Viola parts featuring a rhythmic pattern of eighth notes. The Trombone B. part has a *p* dynamic in measure 50. The Cor Anglais (C. 1.2. in E♭) part is marked *pp* and plays a sustained chord. The Trombone A. (Tbn. A.), Trombone T. (Tbn. T.), and Trombone B. (Tbn. B.) parts are marked with a *p* dynamic in measure 50. The Timpani (Timp.) part has a *p* dynamic in measure 50. The Flute (Fl.) part has a *p* dynamic in measure 50. The Oboe (Ob.) part has a *p* dynamic in measure 50. The Clarinet (Cl.) part has a *p* dynamic in measure 50. The Bassoon (Fg.) part has a *p* dynamic in measure 50. The Violin 1 (VI. 1.) part has a *p* dynamic in measure 50. The Violin 2 (VI. 2.) part has a *p* dynamic in measure 50. The Viola (Vla.) part has a *p* dynamic in measure 50. The Violoncello (Vcl.) part has a *p* dynamic in measure 50. The Double Bass (B.) part has a *p* dynamic in measure 50.

52

Fl. *p*

Ob. *p*

Cl. *p*

Fg.

C. 1.2. in Es. *sf p f*

C. 3.4. in C.

Tr. Es. *sf f*

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

52

VI. 1. *sf p f*

VI. 2. *sf p f*

Vla. *sf p f*

Vcl. *sf p f*

B. *sf p f*

Detailed description: This page of a musical score, numbered 9, covers measures 52 through 57. The score is arranged in two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), three horns (Trumpet in E-flat, Trombone A, Trombone T), and Timpani. The second system includes strings (Violin 1, Violin 2, Viola, Violoncello, and Double Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds and strings play melodic lines with dynamic markings of *p* (piano) and *sf* (sforzando). The brass instruments (trumpets and trombones) play chords and single notes, with dynamic markings of *sf* and *f* (forte). The strings play a rhythmic accompaniment of eighth notes, with dynamic markings of *sf* and *f*. The score is written in a standard musical notation style with a clean, professional layout.

This musical score page, numbered 10, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section consists of Horns (C. 1.2. in E♭, C. 3.4. in C), Trumpets (Tr. Es.), Trombones (Tbn. A, Tbn. T., Tbn. B.), and Timpani (Timp.). The string section includes Violins (VI. 1, VI. 2), Viola (Vla.), Cello (Vcl.), and Double Bass (B.). The score is in a key signature of two flats (B♭ and E♭) and begins at measure 59. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support with sustained notes. Dynamics range from *sf* (sforzando) to *ff* (fortissimo). A section marked 'A' is indicated by a box above the woodwind staves and below the string staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

87

Fl. *p* *pp*

Cl. *p* *pp*

Fg. *pp* *pp*

C. 3.4. in C. *pp*

87

VI. 1. *p* *pp*

VI. 2. *p* *pp*

Vla. *pp*

Vcl. *pp*



97

Fl. *pp*

Ob. *pp*

Cl. *p* 1. Solo

Fg. *pp*

97

VI. 1. *pp*

VI. 2. *pp*

Vla. *pp*

Vcl. *pp*

B. *pp*

105

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

1. Solo

mf

p

mf

p

mf

pp

1.

con espr.

mf

105

VI. 1

VI. 2

Vla.

Vcl.

B.

116

Cl.

116

VI. 1

VI. 2

Vla.

Vcl.

B.

pp

pp

pp

pp

pp

pp

mf

mf

mf

mf

mf

pp

con espr.

con espr.

mf

mf

pp

B

B

139

Fl. *p* *mf*

Ob. 1. *p* *mf*

Cl. *p* *mf*

Fg. *p*

C. 1.2. in Es. *mf*

C. 3.4. in C. 4. *p*

Tr. Es.

Timp.

VI. 1. *p* *mf*

VI. 2. *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

B. *p* *mf*

Detailed description: This page of a musical score covers measures 139 to 146. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), all playing melodic lines with dynamics ranging from *p* to *mf*. The string section consists of Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vcl.), and Bass (B.), with the lower strings playing rhythmic patterns of eighth notes and triplets. The brass section includes Trumpet in E-flat (Tr. Es.) and Timpani (Timp.), which are mostly silent in this passage. The score is written in a key signature of two flats and a common time signature. Measure numbers 139, 140, 141, 142, 143, 144, 145, and 146 are indicated at the top of the page.

166 *diminuendo*

Fl. *p*

Ob. *pp* a 2

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Timp.

166 *diminuendo* [unis.] *mf*

Vi. 1 [unis.] *mf*

Vi. 2 [unis.] *mf*

Vla.

Vcl.

B.

175

Fl. *f* a 2

Ob. *f* a 2

Cl. *f* a 2

Fg. *f*

C. 1.2. in Es. *f* a 2

C. 3.4. in C.

Tr. Es. *f* a 2

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f*

VI. 1. *f*

VI. 2. *f*

Vla. *f*

Vcl. *f*

B. *f*

D

184

Fl. *ffz* *ff*

Ob. *ffz* *ff*

Cl. *ffz* *ff*

Fg. *ffz* *ff*

C. 1.2. in Es. *ff* *pp*

C. 3.4. in C.

Tr. Es. *ff*

Tbn. A. *ffz*

Tbn. T. *ffz*

Tbn. B. *ffz*

Timp. *ff* *fp*

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff* *fp*

B. *ff* *fp*

D

193

C. 1.2.
in Es.

Timp. *trm trm trm* (muta in Es. B.)
p

VI. 2

Vla.

Vcl.

B.

204

VI. 1

VI. 2

Vla.

Vcl. *divisi*

212

Fl.

Ob.

Cl.

Fg.

212

VI. 1

VI. 2

Vla.

Vcl. *[unis.]*

B.

223 *diminuendo sempre*

Fl. 1. *p*

Ob. 1. *p* 2.

Cl. 1. *p* 1. Solo *p*

Fg. *p*

223 *diminuendo sempre*

VI. 1 *mf* *p* *p*

VI. 2 *mf* *p*

Vla. *p* Solo

Vcl.

B.

233

Fl. 1. *mf*

Ob. 1. *mf*

Cl. 1. Solo 2. *mf*

Fg. *p*

C. 3.4. in C. *p*

233 *p ma un poco marcato*

VI. 1 *pp*

VI. 2 *pp*

Vla. *pp*

Vcl. *pp*

B. *pp*

243

Fl. *crescendo*

Ob. *mf*

Cl.

Fg. *mf*

C. 1.2. in Es. *mf un poco marcato*

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1. *crescendo*

VI. 2.

Vla. *p*

Vcl. *p*

B. *p*

Detailed description: This page of a musical score covers measures 243 to 250. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpets in E-flat (C. 1.2. in Es.), Trumpets in C (C. 3.4. in C.), Trumpet in E-flat (Tr. Es.), Trombones in A (Tbn. A.), Trombones in Tenor (Tbn. T.), and Trombone in Bass (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violins 1 (VI. 1.), Violins 2 (VI. 2.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.). The score features various dynamics such as *mf* (mezzo-forte) and *p* (piano), and performance markings like *crescendo* and *un poco marcato*. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support.

E

252

Fl. *f* *fz* *fz*

Ob. *f* *fz* *fz*

Cl. *f* *fz* *fz*

Fg. *f* *fz* *fz*

C. 1.2. in Es. *f* *fz* *fz*

C. 3.4. in C.

Tr. Es. *f* *fz* *fz*

Tbn. A. *f* *fz* *fz*

Tbn. T. *f* *fz* *fz*

Tbn. B. *f* *fz* *fz*

Timp. *f* *fz* *fz*

VI. 1. *f* *fz* *fz*

VI. 2. *f* *fz* *fz*

Vla. *f* *fz* *fz*

Vcl. *f* *fz* *fz*

B. *f* *fz* *fz*

E

262

Fl. *fz* *fz* *pp*

Ob. *fz* *fz*

Cl. *fz* *fz* *pp*

Fg. *fz* *fz*

C. 1.2. in Es. *p* *pp*

C. 3.4. in C.

Tr. Es. *p*

Tbn. A. *fz* *fz* *p*

Tbn. T. *fz* *fz* *p*

Tbn. B. *fz* *fz* *p*

Timp. *fz* *fz* *pp*

VI. 1. *fz* *fz* *pp*

VI. 2. *fz* *fz* *pp*

Vla. *fz* *fz* *pp*

Vcl. *fz* *fz* *pp*

B. *fz* *fz* *pp*

269

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1

VI. 2

Vla.

Vcl.

B.

pp

1.

pp

2.

pp

pp

1.

pp

2.

pp

pp

pp

pp

269

275

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1

VI. 2

Vla.

Vcl.

B.

crescendo

Detailed description: This page of a musical score covers measures 275 to 280. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (C. 1.2. in Es.), Cor Anglais (C. 3.4. in C.), Trumpet in E-flat (Tr. Es.), Trombone Alto (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (Tbn. B.). The percussion section features Timpani (Timp.). The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.). The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds play melodic lines with various articulations and dynamics. The brass section is mostly silent, with some sustained notes. The timpani plays a rhythmic pattern of eighth notes. The strings provide harmonic support with sustained notes and rhythmic patterns. A *crescendo* marking is present above the string staves.

287

Fl. *f* *sf* a 2

Ob. *f* a 2

Cl. *f* *sf* a 2

Fg. *sf*

C. 1.2. in Es.

C. 3.4. in C. *sf*

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

287

VI. 1. *sf*

VI. 2. *sf*

Vla. *sf*

Vcl. *sf*

B. *sf*

293 **F**

Fl. *ff*

Ob. *ff* a 2

Cl. *ff*

Fg. *ff*

C. 1.2. in Es. *ff* 2. *f*

C. 3.4. in C.

Tr. Es. *ff* a 2 *fz*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *ff*

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

F *ff*

This page of a musical score, numbered 32, covers measures 302 through 311. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Features a melodic line with slurs and accents, starting at measure 302. A dynamic marking of *fz* appears at the end of the section.
- Oboe (Ob.):** Mirrors the flute's melodic line with slurs and accents. A dynamic marking of *fz* is present.
- Clarinet (Cl.):** Mirrors the flute's melodic line with slurs and accents. A dynamic marking of *fz* is present.
- Bassoon (Fg.):** Provides a supporting bass line with slurs and accents. A dynamic marking of *fz* is present.
- Cornets (C. 1.2. in E♭, C. 3.4. in C):** The E♭ cornets play a melodic line with slurs and accents, marked *fz*. The C cornets are silent.
- Trumpets (Tr. Es.):** Play a melodic line with slurs and accents, marked *fz*.
- Trombones (Tbn. A, Tbn. T, Tbn. B):** The A and T trombones play a melodic line with slurs and accents, marked *fz*. The B trombone provides a supporting bass line, also marked *fz*.
- Timpani (Timp.):** Features a rhythmic pattern of eighth notes, marked *ff* (fortissimo).
- Violins (VI. 1, VI. 2):** Play a rhythmic accompaniment of eighth notes with accents.
- Viola (Vla.):** Plays a rhythmic accompaniment of eighth notes with accents.
- Violoncello (Vcl.):** Plays a melodic line with slurs and accents, marked *fz*.
- Bass (B.):** Provides a supporting bass line with slurs and accents, marked *fz*.

The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The dynamic markings *fz* (forzando) and *ff* (fortissimo) are used to indicate specific performance instructions.

312 *diminuendo* 1. Solo *p*

Fl.

Cl.

C. 1.2.
in Es.

pp

312 *diminuendo* *p* *pp* *pp* *pp* *pp*

Vi. 1

Vi. 2

Vla.

Vcl.

B.

p *pp*

322 *un poco rit.* 1. Solo *mf*

Fl.

Ob.

Cl.

Fg.

C. 1.2.
in Es.

pp

322 *un poco rit.* *sempre pp* *sempre pp* *sempre pp* *sempre pp* *sempre pp*

Vi. 1

Vi. 2

Vla.

Vcl.

B.

p *p* *p* *p* *pp*

Musical score for page 35, measures 350-357. The score is arranged in a standard orchestral layout with the following parts:

- Fl.** (Flute): Starts at measure 350 with a melodic line, marked *mf*.
- Ob.** (Oboe): Starts at measure 350 with a melodic line, marked *mf*.
- Cl.** (Clarinet): Starts at measure 350 with a melodic line, marked *mf*.
- Fg.** (Bassoon): Starts at measure 350 with a melodic line, marked *mf*.
- C. 1.2. in Es.** (Cornet 1 & 2): Starts at measure 350 with a melodic line, marked *mf*.
- C. 3.4. in C.** (Cornet 3 & 4): Rests throughout.
- Tr. Es.** (Trumpet in E-flat): Rests throughout.
- Timp.** (Timpani): Rests throughout.
- VI. 1** (Violin 1): Starts at measure 350 with a melodic line, marked *mf*.
- VI. 2** (Violin 2): Starts at measure 350 with a melodic line, marked *mf*.
- Vla.** (Viola): Starts at measure 350 with a melodic line, marked *mf*. Includes triplets in measures 355-357.
- Vcl.** (Violoncello): Starts at measure 350 with a melodic line, marked *mf*.
- B.** (Double Bass): Starts at measure 350 with a melodic line, marked *mf*.

The score includes dynamic markings (*mf*) and articulation symbols (accents) throughout. The key signature is B-flat major (two flats) and the time signature is 4/4.

This musical score page covers measures 358 to 363. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.
- Ob. (Oboe):** Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.
- Cl. (Clarinet):** Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.
- Fg. (Bassoon):** Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest, and measure 363 has a rest.
- C. 1.2. in Es. (Trumpet 1 & 2):** Measures 358-363. Measures 358-361 have rests. Measures 362-363 feature a triplet of eighth notes marked *mf*.
- C. 3.4. in C. (Trumpet 3 & 4):** Measures 358-363. All measures have rests.
- Tr. Es. (Trumpet in E-flat):** Measures 358-363. All measures have rests.
- Timp. (Timpani):** Measures 358-363. All measures have rests.
- VI. 1. (Violin 1):** Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.
- VI. 2. (Violin 2):** Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.
- Vla. (Viola):** Measures 358-363. Measures 358-361 feature a triplet of eighth notes. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.
- Vcl. (Violoncello):** Measures 358-363. Measures 358-361 feature a triplet of eighth notes. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.
- B. (Bass):** Measures 358-363. Measures 358-361 feature a melodic line with slurs. Measure 362 has a rest, and measure 363 begins with a first ending (1.) marked *mf*.

365

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

VI. 1

VI. 2

Vla.

Vcl.

B.

mf

fz

f

fz

f

f

f

fz

fz

H

374

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

fz

p

fz

p

fz

p

fz

p

fz

p

pp

diminuendo

H

381

Fl. *p* *diminuendo*

Ob. *a 2* *p*

Cl. *pp*

Fg. 1.

C. 1.2. in Es. 2.

C. 3.4. in C.

Timp. *pp*

381

VI. 1. *pp* *divisi* *diminuendo*

VI. 2. *pp* *divisi*

Vla. *p* *sf*

Vcl. *p* *sf*

B.

Detailed description: This page of a musical score covers measures 381 to 388. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The string section consists of Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). The percussion section features Timpani (Timp.). The score is in a key with two flats and a 4/4 time signature. The woodwinds and strings play sustained notes with various dynamics and articulations. The Flute and Oboe parts are marked with *p* and *diminuendo*. The Clarinet part is marked *pp*. The Bassoon part has a first ending bracket. The Violin parts are marked *pp* and *divisi*. The Viola and Violoncello parts are marked *p* and *sf*. The Timpani part is marked *pp* and features a series of tremolos. The Bass part is marked *p* and *sf*. The score concludes with a final measure in measure 388.

390

a²

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1

VI. 2

Vla.

Vcl.

B.

f

fz

mf

[unis.]

f

f

fz

fz

fz

fz

f

f

fz

f

fz

400

Fl.

Ob.

Cl.

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. 1

VI. 2

Vla.

Vcl.

B.

ffz

fz

a 2

ffz

ffz

ffz

ffz

ffz

ffz

408 *crescendo poco a poco*

Fl. *p* *a 2*

Ob. *p*

Cl. *p* *a 2*

Fg. *p*

C. 1.2. in Es. *p* *a 2*

C. 3.4. in C. *p* *f*

Tr. Es. *f* *a 2*

Timp. *f*

408 *crescendo poco a poco*

VI. 1. *p*

VI. 2. *p*

Vla. *p*

Vcl. *p*

B. *p*

417

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* a 2

C. 1.2. in Es. *ff* a 2 *ff bene marcato*

C. 3.4. in C. *ff bene marcato*

Tr. Es. *ff* a 2 *ff bene marcato*

Tbn. A. *ff bene marcato*

Tbn. T. *ff* *ff bene marcato*

Tbn. B. *ff*

Timp. *ff*

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

J

Musical score for measures 427-432. The score includes parts for:
Fl. (427)
Ob. (a 2)
Cl. (a 2)
Fg. (a 2)
C. 1.2. in Es. (v)
C. 3.4. in C. (v)
Tr. Es. (v)
Tbn. A. (v)
Tbn. T. (v)
Tbn. B. (v)
Timp. (trill)
VI. 1. (427)
VI. 2. (427)
Vla. (427)
Vcl. (427)
B. (427)

Markings and dynamics include:
Dynamics: *ffz* (multiple instances)
Tremolos: *trem.* (multiple instances)
Bowings: *v* (multiple instances)
Section marker: **J** (at the start and end of the page)

J

437

Fl.

Ob.

Cl.

Fg.

C. 1.2.
in Es.

C. 3.4.
in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

437

VI. 1

VI. 2

Vla.

Vcl.

B.

ff

ff

ff

ff

ff

ff

447

Fl.

Ob.

Cl. a 2

Fg.

C. 1.2. in Es.

C. 3.4. in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

447

VI. 1.

VI. 2.

Vla.

Vcl.

B.

Detailed description: This page of a musical score covers measures 447 to 452. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), and Bassoon (Fg.). The brass section includes Trumpets in E-flat (C. 1.2. in Es.), Trumpets in C (C. 3.4. in C.), Trumpet in E-flat (Tr. Es.), Trombone in A-flat (Tbn. A.), Trombone in Tenor (Tbn. T.), and Trombone in Bass (Tbn. B.). The percussion section features Timpani (Timp.). The string section includes Violin I (VI. 1.), Violin II (VI. 2.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (B.). The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds and strings play sustained notes with various articulations, while the brass and timpani provide rhythmic support. The flute and oboe parts feature melodic lines with slurs and accents. The clarinet and bassoon parts have more complex rhythmic patterns. The timpani part consists of a series of rhythmic pulses. The string parts provide a harmonic foundation with sustained notes and some rhythmic movement in the violins.

This page of a musical score covers measures 453 through 458. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 453-458, starting with a dynamic marking of *a 2*. It features a melodic line with a long slur across measures 455-458.
- Oboe (Ob.):** Measures 453-458, playing a sustained chord with a slur from measure 454 to 458.
- Clarinet (Cl.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Bassoon (Fg.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Cor Anglais (C. 1.2. in Es.):** Measures 453-458, playing a sustained chord with a slur from measure 455 to 458.
- Cor Anglais (C. 3.4. in C.):** Measures 453-458, playing a sustained chord.
- Trumpet (Tr. Es.):** Measures 453-458, starting with a dynamic marking of *a 2*. It plays a melodic line with a slur from measure 455 to 458.
- Trumpet (Tbn. A.):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Trumpet (Tbn. T.):** Measures 453-458, playing a sustained chord with a slur from measure 455 to 458.
- Trumpet (Tbn. B.):** Measures 453-458, playing a sustained chord with a slur from measure 455 to 458.
- Timpani (Timp.):** Measures 453-458, playing a rhythmic pattern with *tr* markings and slurs.
- Violin 1 (VI. 1):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Violin 2 (VI. 2):** Measures 453-458, playing a melodic line with a slur from measure 455 to 458.
- Viola (Vla.):** Measures 453-458, playing a sustained chord with a slur from measure 455 to 458.
- Violoncello (Vcl.):** Measures 453-458, playing a sustained chord with a slur from measure 455 to 458.
- Bass (B.):** Measures 453-458, playing a sustained chord with a slur from measure 455 to 458.

459

Fl.

Ob.

Cl.

Fg.

C. 1.2.
in Es.

C. 3.4.
in C.

Tr. Es.

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

459

VI. 1

VI. 2

Vla.

Vcl.

B.

Detailed description of the musical score: This page of a musical score, numbered 47, contains measures 459 through 468. The score is arranged in a standard orchestral format. The top section includes the woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C. 1.2. in Es.), and another Cor Anglais (C. 3.4. in C.). Below these are the brass instruments: Trumpet in E-flat (Tr. Es.), Trombone A (Tbn. A.), Trombone T (Tbn. T.), and Trombone B (Tbn. B.). The percussion part (Timp.) is shown with a mallet pattern. The bottom section features the strings: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is written in a clean, professional style with clear notation for notes, rests, and articulation marks.

469

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

C. 1.2. in Es. *ff*

C. 3.4. in C. *ff*

Tr. Es. *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *ff*

469

VI. 1. *ff*

VI. 2. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

Ludvig Norman

Ludvig Norman (1831–1885) var en central gestalt i svenskt musikliv från 1850-talet fram till sin bortgång. Även om samtiden inte alltid uppskattade hans initiativ, värderas Normans insatser med rätta högt i musikhistorieskrivningen. Som tonsättare, dirigent, pedagog, skriftställare och konsertarrangör bidrog Ludvig Norman kort sagt till att förnya svenskt musikliv.

Norman var stockholmare. Redan i unga år undervisades han i pianospel av Vilhelmina Josephson som var vän till familjen, senare av Theodor Stein och Jan van Boom. Norman tog också lektioner i musikteori av Adolf Fredrik Lindblad. Han fortsatte sina studier vid Musikkonservatoriet i Leipzig, där han hade lärare som Ignaz Moscheles (piano), Moritz Hauptmann (kontrapunkt) och Julius Rietz (komposition). Intrycken från åren i Leipzig gav Norman viktiga musikaliska impulser som han efter hemkomsten arbetade för att sprida.

Tillbaka i Stockholm försörjde han som pianolärare, men framträdde också som pianist. Han skrev musikkritik utifrån den estetiska ståndpunkt han vunnit i Leipzig. 1858 blev han lärare vid Musikkonservatoriet (komposition, instrumentation och partiturläsning), en syssla han med vissa avbrott upprätthöll till 1882. Norman började dirigera Hovkapellet 1861 och utnämndes till hovkapellmästare året därpå. Som ledare för denna orkester satsade han energiskt på konsertverksamhet, detta parallellt med operaföreställningarna.

Ludvig Norman började komponera i unga år och kunde efter studieåren verka som en mycket välutbildad och för sin tid modern tonsättare. Hans produktion kom att bli omfattande och fördelad på många verktyper. Normans tre symfonier är viktiga verk i svensk symfonik, samma ställning har hans sex stråkkvartetter i svensk kammarmusik.

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Uvertyr i Ess-dur opus 21

(även kallad Konsertuvertyr)

Uvertyren skrevs 1856 och uruppfördes 1857 av Kungl. Hovkapellet vid en konsert på Kungl. Teatern. Efter en inledning där det långsamma tempot, den profilskarpa rytmiken och de tvära dynamiska kasten skänkt dramatik åt satsen följer ett allegro i sonatform. Trots sin kantabla karaktär äger huvudtemat en drivande och medryckande kraft. Det väl förberedda sidotemat visar sig vara ett av dessa suckande, melodiösa och skenbart haltande teman som nog får sägas vara typiska för sin upphovsman. Jublande och kraftfullt avslutas detta verk, i vilket Norman förenar formell elegans med en starkt smittande livsglädje.

© Tomas Löndahl

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Kritisk kommentar

Ludvig Norman: *Uvertyr Ess-dur op. 21*

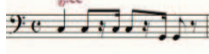
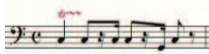
Källmaterial

Denna utgåvas primärkälla har varit autografen (**A**) daterad 9 december 1856. Som sekundärkälla har använts en tryckt partiturutgåva, utgiven av Musikaliska Konstföreningen 1911 (**T**), tryckt av C.G. Röder, Lit. Etabl., Leipzig. Som referens har även använts ett tryckt stämmaterial (**S**) från Helsingborgs symfoniorkesters notarkiv, även det tryckt av C.G. Röder, Lit. Etabl., Leipzig.

A har ett försättsblad med följande text: "Ouvverture / (Es dur) / für Orchester / komponiert / von / Ludvig Norman / Op. 21. / Stockholm December 1856." Vidare är **A** genomgående noterad på 16 system med följande instrumentnamn: "Flauti / Oboi / Clarinetti in B. / Fagotti / Corni in Es / Corni in C / Trombe in Es / [En pianoklammer omsluter följande tre system under samlingsnamnet "Trombone"] Alt / Tenor / Bas / Timpani in Es. B. / Violino 1mo / Violino 2do / Viola / Violoncello / Basso".

T har en titelsida som anger titeln "Konsertouverture / Ess dur / FÖR STOR / ORKESTER".

Kommentar

Takt	Instrument	Anmärkning
	Timp.	I alla källor är pukstämman noterad utan vare sig fasta eller tillfälliga förtecken, mellan takterna 1 och 67 respektive 252 och 477 transponerade (d.v.s. klingande ess och B är noterade som c respektive G). Däremellan är tonerna noterade klingande, sånär som på att förtecken saknas genomgående för tonen B.
19	Vl. 1, Vcl.	Cresc. och dim. tillagda av utgivaren i enlighet med Vl. 2 och Vla.
30	Timp.	A är svårtydd, men med största sannolikhet ändrad till det som står i S , d.v.s.:  I T föreligger en tredje, ny variant jämfört med motsvarande passager i takterna 6 och 12: 
61–63	Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fg. 1, Fg. 2, C[or]. 1, C[or]. 2	Accenter tillagda av utgivaren i enlighet med stråkstämmorna.
75	Träblås	Accenter tillagda av utgivaren i enlighet med horn och trumpeter.
80	Fl. 2, Ob. 1, Cl. 2	I A helnot a2 (a1 i Cl. 2). Ändrat till halvnoter a2–b2 (a1–b1) i enlighet med T och S , vilket även motsvarar ackordprogressionen i takt 78. (A saknar dock varje spår av tvetydighet i notbilden.)
131	Ob. 1, Cl. 1, Cl. 2, Str.	Alla stämmor saknar nyans i A . I T har B. [=Cb.] (i takt 131), Fl. 1 och C[or]. 1–2 (i takt 133) <i>p</i> . <i>mf</i> infört i enlighet med Fg. 1 och Fg. 2. (Vid parallellstället i takt 348 har även Vl. 1 <i>mf</i> .)
133	Fl. 1, C[or]. 1, C[or]. 2	<i>mf</i> infört analogt med övriga stämmor.
136	Tutti	I A är ändring från <i>p</i> till <i>mf</i> genomförd (<i>minst</i> en ändring gjord.)
137–139	Vl. 1	I A är de båda legatobågarna sammanlänkade, troligen med blyerts. Blyertsanteckningen ignorerad, då den ej genomförts konsekvent.

144	Cl. 2, Fg. 2, C[or]. 2	Legato tillagt till frasslut, analogt med motsvarande ställe i Vl. 1, Vl. 2 och Vla, takt 124.
164–172	Vla., Vcl.	I A finns endast legatobågar mellan första och andra tonen, takt 164–165, liksom mellan de båda tonerna i takt 168. Bågar tillagda enligt parallellstället takt 382–389, där båge endast saknas i takt 389.
165–172	Ob., Cl.	Legatobågarna i Ob. takt 166–172, Cl. takt 165–168 och Vl. 1 takt 166–170 är inskrivna med annan penna (möjligen blyerts) i A.
172	Vl. 1, Vl. 2	Legato tillagt till frasslut, analogt med motsvarande ställe i Vl. 1, Vl. 2 och Vla. takt 124.
184	Cor. 1, Cor. 2, Trp. 1, Trp. 2	I A angivet som ”Solo”.
260–261	Vla.	I T är intervallet en liten septim f–ess1 (likt två resp. fyra takter senare). A och S har dock båda oktav ess–ess1.
276–282	Cl. 1, Cl. 2	I A kan ingen tydlig överlämning av temat till Cl. 1 urskiljas i dessa takter. Tydligt är dock att takt 276–278 spelas av Cl. 2 och takt 283–284 av Cl. 1. (I T tar Cl. 1 över temat på första slaget i takt 280 och i S spelas temat unisont av bägge stämmor i takt 280–282.)
340–341	Vl. 1, Vl. 2, Vla.	Vl. 1, Vla.: sista legatobågen finns ej i A, tillagd i enlighet med T. Vl. 2: legatobågen finns ej i A, tillagd i enlighet med T.
348	B. [=Cb]	I T dubblar B. Vlc. i underoktaven redan från takt 348, men A har tydliga heltaktspausar i B.
358–361	Fl. 1, Cl. 2, Vl. 1, Vl. 2	A: legatobågar otydliga, i violinstämmorna troligen tillagda med blyerts i efterhand. (En båge från takt 358 till 3:e slaget i takt 360, en från 4:e slaget i takt 360 t.o.m. takt 361.) Ändrade av utgivaren i enlighet med parallellställe takt 141–144.
360–361	Ob 1, Ob. 2, Cl. 1, Fg. 2	A saknar helt legatobågar. Bågar införda enligt T.
376–380	Fl. 2, Cl. 1	Överbindningar tillagda, analoga med parallellställe i takt 159–163 (Ob. 1, Cl. 2): i Fl. 2 takt 376–379, i Cl. 1 takt 376–77 och 379–380.
384–389	Fl., Ob.	De långa legatobågarna inskrivna med annan penna (möjligen blyerts) i A. (Se parallellställe takt 165–172.)
389	Vl. 1, Vl. 2	Legatobåge tillagd analog med parallella frasslut och T.

Ludvig Norman

Ludvig Norman (1831–1885) was a key figure of the Swedish music scene from the 1850s until his death. Even if contemporary music-goers did not always appreciate his initiatives, his contributions are highly valued by music historians. As a composer, conductor, teacher, author and concert arranger, one could say that Ludvig Norman helped to bring fresh life to the Swedish music scene.

Norman was born and bred in Stockholm. As a young boy he was taught piano by Vilhelmina Josephson, who was a friend of the family, and later by Theodor Stein and Jan van Boom. He also took lessons in music theory for Adolf Fredrik Lindblad. He continued his studies at the Leipzig Music Conservatory, where his teachers included Ignaz Moscheles (piano), Moritz Hauptmann (counterpoint) and Julius Rietz (Composition). The impression that these years in Leipzig made on Norman gave him important musical inspiration that he endeavoured to spread on his return to Sweden.

Back in Stockholm, he made a living as a piano teacher and a performer, and wrote articles of music criticism from the aesthetic perspective he had gained in Leipzig. In 1858 he became a teacher at the Royal Conservatory of Music in Stockholm (composition, orchestration and score-reading), an occupation that he pursued, with the exceptional break, until 1882. Norman started to conduct the Royal Court Orchestra in 1861 and was appointed hovkapellmästare ('Chief Conductor of the Royal Court Orchestra') the following year. As director of this orchestra he invested considerable time and energy in concert performances alongside its opera obligations.

Ludvig Norman started to compose as a young man and was able to work as a consummately trained and for his time modern composer after completing his studies. His oeuvre came to be an extensive and varied one. Norman's three symphonies are important inclusions in the Swedish symphony genre, as are his six string quartets in Swedish chamber music.

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Transl. Neil Betteridge

Overture in E-flat major opus 21

(also called Concert Overture)

This work was composed in 1856, and premiered in 1857 by the Royal Court Orchestra at the Stockholm Opera. After an introduction, where the slow tempo, the sharply profiled rhythm and the sudden dynamic changes have provided the composition with drama, follows an Allegro in sonata form. Despite its songlike character, the main theme possesses a driving and stirring force. The well-prepared secondary theme proves to be one of those sighing, melodious and seemingly limping themes that are certainly typical of the composer. This work, in which Norman combines formal elegance with a highly contagious *joie de vivre*, ends joyfully and energetically.

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Transl. Robert Carroll

Earlier version published in 1989 as booklet notes to Musica Sveciae MSCD 512